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THE  
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JANUARY, 1909.

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A HAPPY and prosperous new year to all our readers! The past year has not been a bright one—in fact, to many families it has been a time of much anxiety. There is an end to every night, and it is to be hoped that the dawn of better trade and commercial prosperity is close at hand.

♦♦♦♦

With this issue we attain our majority. On January 1st, 1888, we issued our first number, and thanks to the kindness extended to us by organists, choirmasters, and others interested in the worship music of the Free churches, we soon gained a footing, and have grown stronger year by year. We venture to hope that we have been successful in trying to raise the standard of church music, and that our readers have found something in our columns to help them in their work. On attaining our majority we are introducing some attractive features in the JOURNAL which we hope will appeal to our friends.

♦♦♦♦

Competitions are now included in our programme. On another page will be found particulars of the first one, which ought to inspire the efforts of many of our readers.

Friendly rivalry is always helpful and interesting.

♦♦♦♦

Criticisms of original compositions are exceedingly useful to young composers. All such MSS. sent in will be submitted to a qualified judge, and his remarks will appear in the JOURNAL. The conditions will be found in another column.

♦♦♦♦

In response to many requests we have resumed this month our Church Notices. These will be continued during the year.

♦♦♦♦

We call special attention to the fact that the JOURNAL is now published by Messrs. James Broadbent and Son, Ltd., at 29, Paternoster Row, London, E.C. Messrs. James Broadbent and Son, Ltd., who for many years have done a large business as publishers of Church and Sunday school music, have recently opened a branch in London at the above address, where any of their publications, and those hitherto associated with the JOURNAL (*The Organist's Magazine of Voluntaries, Popular Anthems for Church Use, etc.*), may be obtained.

♦♦♦♦

Is advertising religious services in unusual—not to say sensational—methods wise and expedient? An American minister states that by means of carefully worded advertisements in the Saturday papers, telling people exactly what the church is doing each Sunday, he has doubled his congregation in three years. The Rev. W. J. Dawson, well known as formerly the minister of Highbury Quadrant Congregational Church, but now settled in America, has started "processionals." One night last month New Yorkers were startled by a procession of Mr. Dawson and his congregation, preceded by a huge cross of incandescent lights ten feet high. They paraded the streets singing "Onward, Christian Soldiers." Many people joined in the procession, and finally some two thousand persons thronged St. George's Church, where Mr. Dawson conducted a service. We believe Gipsy Smith and others have tried something similar in this country, with the view of getting outsiders into the church. Make the church as attractive as possible, and use all legitimate means to draw the people in. Having got them there they may be "influenced for good," but if they are outside they cannot be reached. Music especially ought to be a great attraction in every church. If it does not convert a man, it will probably refine and elevate him and make him more likely to be impressed by ministerial exhortation.

♦♦♦♦

Outsiders have some difficulty in making out exactly how musical matters stand at Southwark Cathedral. Everyone knows that the authorities have cut down the musical service and Dr. Madeley Richardson has consequently resigned. But someone so strongly believes

that he is the man for the post of organist that he wrote to the Bishop as follows:—"My Lord—Provided that means are not forthcoming by the end of the year to provide for the salary of Dr. Richardson to enable him to retain his position for another year, I shall be willing to send you my undertaking to pay over to the Chapter the sum of £37 10s. per quarter, commencing at Lady Day next, until Christmas, 1909, for the purpose—i.e., that the Chapter pays Dr. Richardson £150 for his services during the year 1909, and that I make up the amount to £300 by providing the other £150 in the manner stated." This offer has been refused, and it is officially intimated that the post of organist and master of the choristers at Southwark in succession to Dr. Madeley Richardson has been offered to, and accepted

by, Mr. E. T. Cook, Mus.Bac., F.R.C.O., assistant organist of Worcester Cathedral. But why was this generous offer refused? A reply to that question would interest many people.

♦♦♦♦

The Brixton Oratorio Choir paid another visit to Brixton Prison on a recent Sunday afternoon, and gave selections from Gounod's "Redemption" to about 600 prisoners, who seemed to greatly enjoy the music. Two solos from Mendelssohn's "St. Paul"—"O God, have Mercy" and "Be thou Faithful"—were also given. In thanking the choir, the governor said that he was convinced that the rendering of the music had made a deep and lasting impression, and the chaplain spoke in a like sympathetic strain of the efforts of the singers.

### Passing Notes.

THAT story, printed in our December issue, about the country clergyman who wired an order for "Unto us a child is born, eight feet long, one foot wide," reminds me of another somewhat similar. There is, as my readers will know, an anthem by Dr. Child entitled "O Lord, grant the king a long life." In writing out the service lists at a certain cathedral one Sunday, the precentor, pressed for space, put it thus: "O Lord, grant the King a long—Child." It is risky shortening anthem titles in that way. The late Dr. Hopkins wrote an anthem, "I will wash my hands in innocency." This appeared one Sunday in the lists at (I think) York Cathedral as "I will wash—Hopkins." Next day some wag sent the organist a cake of Pears' soap "to help wash Hopkins." Both these stories are strictly true. So is the story about an Edinburgh Presbyterian clergyman who recently received a "call" (that is the technical term) to another church. All unconsciously, so it is said, after telling his people of the impending change, he gave out for singing Tennyson's "Sunset and evening star, and one clear call for me."

There has been a good deal of writing about Milton in connection with the poet's tercentenary, but next to nothing has been said about Milton's connection with music. One writer has reminded us that the Greeks could not conceive of a poet who was not a musician; but there have been poets who had as much music in their souls as a turnip. "Nowadays," says one, "it is rather the exception than the rule to find a poet who even cares to listen to music." There doesn't happen to be any poet on my visiting list, so I hesitate about questioning this, but I hope it isn't true of poets as a class. Anyway, Shakespeare clearly knew something about music, since more than one writer has made a whole volume out of his musical allusions. Browning was a musician before he was a poet. He used to play the piano in the house of the Misses Flower, one of whom (Mrs. Sarah Adams)

subsequently wrote "Nearer, my God, to Thee." There is a letter of Miss Flower's in which she speaks of him coming dressed as a dandy, and playing with his gloves on. I can hardly imagine Browning as a dandy, somehow.

But it was really Milton I meant to speak of in this connection. Of all the older English poets, perhaps no one shows a deeper insight into music. Everybody knows, or ought to know, his sonnet "to Mr. H. Lawes on his airs," written in 1648. A modern critic has described Harry Lawes and his contemporaries as "merely muddle-headed amateurs," but, in regard to Lawes at least, I am inclined towards the more generous appreciation of Mr. John Milton. One point of peculiar interest to Nonconformist readers may be noted. In his "Areopagitica" Milton uses the beauty of music as an argument against set forms of prayer, pointing out that "variety (as both music and rhetoric teacheth) erects and rouses an auditory, like the masterful running over many chords and divisions; whereas if men should ever be thumbing the drone of one plainsong, it would be a dull opiate to the most wakeful attention." What do you say to this as against liturgical forms of worship? Of course it was only natural that Milton should be musical, since his father was one of the best amateur composers of his time. "York" was long attributed to him, but it is now generally understood that he only harmonised the melody ("composed it into four parts") for Ravenscroft's Psalter. Of course, Milton's own "Let us with a gladsome mind" is well known.

That is a suggestive idea which Caruso sets forth about nervousness in the musician. Caruso says that nervousness is the secret of his singing being so effective. "The anguish alone makes my voice what it is. There is no personal merit in it." This is an exaggeration, of course, for anguish will not produce fine tone from a voice devoid of "merit."



Nor will nervousness of itself directly help even a good voice. What I would rather understand Caruso to mean is this, that if a musician never feels nervous he is likely to be a stolid sort of person, devoid of those finer emotional feelings which enable a singer or a player to reach the hearts of his listeners. Mr. E. H. Lemare once remarked to me, speaking of organ recitalists, that he would rather listen to a man who puts "soul" into his playing, though he may make an occasional slip in technique, than listen to an absolutely correct player whose chief concern seems to be with the technique. Most of us are like that; and most of the really "soulful" musicians are always, I suspect, more or less nervous. Still I cannot well see how their nervousness, of *itself* (as Caruso's words imply) should improve their performances. Many amateurs, at any rate, can feel keenly with Von Bülow, who, in one of his letters, refers to "the abominable fright which prevented me from playing as well as I *can* play."

The effects of nervousness are varied and amusing. One young mezzo-soprano was prevented just in time from walking on to the platform in a huge pair of fur-lined overshoes, which were put on above her slippers, and which contrasted comically with her dainty gown. Another lady vocalist, gifted with a good verbal memory, was singing without music. During a rather elaborate symphony preceding the second verse of her song, she chanced idly to glance at the book of words which she was holding. Confusion followed. She could not link the melody with the text. It was a terrible moment; but she stepped swiftly to the piano, glanced at the accompanist's copy, and finished her song *con amore*. It appeared, on inspection, that by a printer's error, two lines of the song had been omitted from the book of words. This was the sole cause of the momentary forgetfulness. Even small things of that kind may lead to a catastrophe, and unfortunately you cannot explain them to your audience.

J. CUTHBERT HADDEN.

## Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS.DOC., UNIVERSITY OF TORONTO; F.R.C.O.;  
L.MUS.L.C.M.; L.MUS.T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

As might naturally be expected, the formation of the Free Church Musicians' Union has brought me no small amount of correspondence, the predominant sentiment of which is that the advent of the Union is both timely and welcome. Says a country minister, an ardent admirer and supporter of Free Church music, as, indeed, many of our country ministers are:—"The F.C.M.U. appears to me to meet a long-felt want; felt by some, and recognised by a great many more. Our Free Churches should far more than at present realise what musical talent there is amongst them, cultivate what is latent, and establish a Free Church musical tradition and name, and so stand upon their own legs, and not lean, as in the past, on Anglican authorities real or nominal. I trust you will be well and widely supported." Another correspondent, an amateur Anglican organist, says:—"Your Union ought to be strongly supported. Free Church organists appear to me to have had to submit to many snubbings, and to considerable loss of prestige through their want of cohesion." Both of which statements are in exact agreement with actual fact.

A third correspondent, an amateur Free Church organist, contributes a most interesting letter. Says he:—"There is much in the objects of the Union which appeals to me, although, probably, the ultimate result of the Union will be the elimination of such as myself from membership, and the preventing us from obtaining or venturing to obtain a position as organist." My friend goes on to relate how he has attempted to resign his present appointment, feeling that the music of his church,

"should be in the hands of a thoroughly qualified professional man." But his church officers would not accept his resignation. Continuing, he says:—"When, however, the F.C.M.U. gets a-going, and I attend a meeting or two, my conscience will, probably, be so wrought upon by what I hear, that my resignation of my organ appointment will have to become absolute." Here I must venture to differ from my correspondent. The Union is not intended to set up a sharp line of demarcation between the professional and the amateur organist, but to prevent unfair competition between the two; and to help both—and with them the music in which they are both interested—to a much higher level of efficiency. Had all amateur organists the modesty and reticence of our friend above quoted (who has really done splendid service to Free Church music in his own locality), the difficult question of professional *versus* amateur organists would soon be solved or become non-existent. In the fold of the Free Church Musicians' Union it is hoped that there will be no biting or devouring, but that the professional lion will lie down with the amateur lamb. Here I may say that if my readers do not approve of my disposition of the nouns in the phrase "last past," they can rearrange them according to their own liking. The meaning of the phrase will not be affected by a change in the order of terms.

The last correspondent from whom I must quote is a professional organist of high qualifications and attainments. He states a "case" which he thinks illustrates the "snobbishness" to which I referred in my November notes. "Recently," he says, "an



Eisteddfod, in connection with one of the local Free Churches, was held in a neighbouring town. Five Anglican organists, two of them unqualified, and none of them with a practical diploma, were asked to adjudicate, while I—the only Free Church organist in the district—an A.R.C.M. and F.R.C.O., was ignored. The excuse given was that I might have known some of the competitors; but this could not hold good, because (1) I have no pupil in the town, and have held no appointment there for nine years; (2) two of the adjudicators had pupils from that town; and (3) the judges were screened off. I have been caused considerable annoyance by being repeatedly asked why it was I was not an adjudicator, and I am certain the slight has damaged my reputation. As a protest I have refused to conduct a united Free Church choral festival in that town."

Personally, I think my esteemed correspondent has acted wisely. Whatever may be said about local adjudicators—I have just refused to act in that capacity myself—if the principle be conceded then, in a Free Church Eisteddfod, if preference be shown at all, it should be exhibited in the direction of the Free Churchman who, in this case, was far and away the most able musician. But my correspondent has, evidently, "been beaten openly uncondemned," and he does rightly in refusing to be "thrust out privily." The amount of harm, professional and financial, done to a Free Church musician by the disloyalty of his own denomination is as serious as, I hope, it is unrealised by the persons

committing these offences. And to how great an extent the judgment of these otherwise good people is blinded by their disloyalty and disaffection the following incident will serve to show. Quite recently a well-known Free Church musician had opened a large organ in one of our important provincial Nonconformist churches. His audience included a large number of Anglicans, professional and otherwise. One of the former was accosted shortly after by a prominent official of the church, and asked his opinion of the instrument, the programme, and the performance. Upon his expressing his genuine appreciation of all three, the official expressed surprise, and conveyed the information, verbally or otherwise, that he had expected quite a different verdict. Further conversation elicited the fact that that good man had become so prejudiced against musicians of his own denomination in general, and this recitalist, the organist of his own church, in particular, that he had actually come to imagine that all their productions and performances were of an inferior musical character. His surprise and chagrin at finding his views disowned by the Anglican organist who had blessed when expected to curse, must have caused him to realise what it must be to be cast off by a calf of one's own creation. One could only wish that such castings off could become more general. Free Church officers would then, perhaps, learn that, musically speaking, there is still balm in their own Gilead and abundance of waters in their own cisterns. If the Free Church Musicians' Union can assist in the promotion of this feeling it will do a noble and much-needed work.

## *Lines and Spaces.*

By J. P. GRIFFITHS, MUS.BAC.

A HAPPY New Year to my readers, one and all! May the first of January find every one of us honestly sorry for our shortcomings in 1908, and sincerely desirous of doing better in 1909! This, surely, is the right spirit in which to begin the year, whether we are able to continue it or not. Alas for the thousand and one good resolutions of December 31st which have been broken within three months—yea, within one—after they were made! Resolutions to practise more assiduously, to prepare more carefully for choir rehearsals, to be more patient with pupils—and with those parents of pupils who ask you to be firmer with their children, and to insist upon their practising well when away from the influence of your inspiring eye! Resolutions to study harder, to be, in short, up to date, and especially to provide more interesting matter for "Lines and Spaces!" Speaking personally, I remember very well my resolving a few years ago that, however busy I should be, I would at least compass six hours' practice during every week of the year. All went gaily for the first few weeks, and I believe I was actually ahead of my modest resolve. By the end of February I think I was

about level with it: by March or April hopelessly behind! Perhaps, after all, it is better to resolve and partly accomplish than never to resolve at all. Anyway, we can endeavour to be persevering; striving here a little, there a little: line upon line, space upon space!

\* \* \* \* \*

The tercentenary of the birth of Milton, and centenary of that of Mendelssohn, come very closely upon the heels of each other. I should like to have been present the other day at the meeting organised by the British Academy to do homage to the name of Milton. The occasion was unique, for owing to Sir Frederick Bridge's discovery of the MS. of Lawes' music to "Comus," the assembled company were enabled to hear, perhaps for the first time since Milton's day, a correct version of the famous masque. Is it not passing strange that, considering the greatness of Milton as a poet, so little of his writings have been found capable of musical setting? I suppose that of his short poems the one by which he will best be remembered musically is his "Let us with a gladsome mind." Of

course, his "Paradise Lost" may here and there have been selected for musical treatment, but we cannot say that any setting has yet been received with open arms. When we have mentioned Lawes' "Comus," Handel's "L'Allegro" and "Samson," and Hubert Parry's "L'Allegro" and "Blest Pair of Syrens," we have probably included the best-known musicians who have attempted to set Milton to music.

\* \* \* \* \*

I wonder if Sir Frederick Bridge has up his sleeve a Mendelssohn discovery with which to startle us on February 3rd, the hundredth anniversary of the birth of the great composer? I very much doubt, however, if Mendelssohn had much to do with the Abbey. Possibly Sir George Martin might be able to unearth some reminiscences of the great composer's visits to St. Paul's Cathedral. For Mendelssohn was very intimate with Attwood, the organist, and we read of him presiding at the organ there one Sunday. Indeed, Mendelssohn stayed some time with Attwood when the latter lived at Norwood. I well remember a visit I paid to this particular house, in company with Mr. F. G. Edwards. He and I had been associated with Sir Joseph Barnby one morning at the Crystal Palace adjudicating at a temperance choir contest. After dining with Sir Joseph, and being regaled with various interesting anecdotes, Mr. Edwards proposed a walk to the house where Attwood used to live. Arriving there we found it unoccupied, and, in fact, the scene of a recent explosion owing to the bursting of a kitchen range. It was quite easy to get inside the house, and we took advantage of it and made a survey of the rooms, trying to connect this and that room with some statements found in Mendelssohn's letters. I still possess the faded leaves of a rose I plucked from the garden as a memorial of our visit.

\* \* \* \* \*

Another organ Mendelssohn tried was that at S. Peter's, Cornhill. The console on which the great man played is still preserved in the church precincts, and shown to interested visitors. I believe I am correct in saying that the names of the registers are on plates over the stops, and not on the stop-handles themselves. Another relic preserved in the church is the opening of Bach's Passacaglia in Mendelssohn's handwriting. By the way, one way of celebrating the composer's centenary in the City

of London would be to have an organ recital at S. Peter's, consisting exclusively of Mendelssohn's organ compositions, and to include, by way of relief, "Hear my prayer," which was composed for the Crosby Hall concerts, Bishopsgate Street, little more than a stone's throw from Cornhill. So far as a Birmingham celebration is concerned, it will surely happen that a festival performance of "Elijah" will take place there? Mendelssohn is so closely identified with England, and saw so many parts of it, that it would be easy to arrange several local celebrations, apart from a central Metropolitan one. His music, like Handel's, is almost part and parcel of our English life. In this sense the Mendelssohn centenary will be totally different from those of Chopin and Schumann, which will be celebrated in 1910, and from Wagner's in 1913. Of course, Chopin and Wagner visited England, but their associations were chiefly with the metropolis, and their music appeals exclusively to pianists and opera-goers respectively.

\* \* \* \* \*

I was most interested to read Mr. Hadden's remarks last month on the origin of the tune "Ewing." That takes us back about five years, so far as concerns the *composition* of the tune. Hitherto the earliest named date for the *publication* of the tune was 1853, but Mr. Hadden places the composition of it about 1848. I envy him that portrait of Ewing, however! In view of the long-continued popularity of the tune, the following quotation from a letter in the *English Churchman*, which appeared about 1863 or 1864, will be interesting: "I come at once to the tune (Ewing) as sanctioned by the musical editor of 'Hymns Ancient and Modern.' . . . The tune has none of the elements which generally secure permanent favour. It has no 'burden,' nothing that enlists the ear, and sets the lips a-whistling. Its general pitch is rather low; but all at once it screams up to a tenth on a major third, above the tonic. . . . Then out of eight strains, five terminate in the same key! and four on actually the same note!! one being merely an octave higher. . . . What also gives the melody a secular cast is its turning upwards instead of downwards in three instances. . . . As to the harmony . . . it is just of that sort which characterises the greater part of the volume. It is loose, erroneous, unscholarlike." Poor Mr. Monk! I am glad the tune outlived this scathing criticism.

### PRIZE COMPETITION.

A PRIZE will be given each month for a musical composition. This month a prize of £3 3s. is offered for the best Vesper or set of Responses for use at the close of evening service. The selection of words is left to the competitors, but if copyright words are used, a letter granting us free use of them must be sent with the MS.

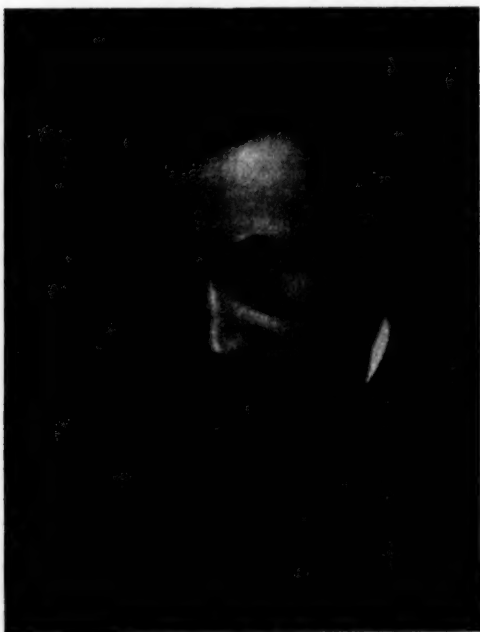
The conditions are as follows:—(1) MSS., marked outside "Competition," must be sent to our offices, 29, Paternoster Row, London, E.C., not later than the last day of the month. (2) To annual

subscribers all the competitions are open free; a sixpenny postal order must be enclosed with every MS. sent in by non-subscribers. (3) Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the composer. (4) No MS. will be returned unless a stamped addressed envelope is sent for that purpose. Every care will be taken, but we cannot be responsible in case of loss. The result will be announced in our March issue. (5) Our decision shall be final.

## Mr. Granville Bantock.

OF the comparatively young musicians before the public in the present day, few—if any—have so rapidly reached so prominent a position as Mr. Granville Bantock, principal of the Birmingham and Midland Institute School of Music, and also Professor of Music at the Birmingham University. As a composer of marked ability he has long been recognised, and works from his pen have been performed at many of the leading festivals and principal concert halls in the country.

Mr. Bantock was born in London on August 7th, 1868. His earliest musical education was undertaken by a lady, but owing to insufficient practice—which meant a lack of pro-



MR. GRANVILLE BANTOCK.

*Photo by Histed.*

gress—these pianoforte lessons were given up. When the time arrived to settle what his life work was to be, it was determined to prepare him for the Indian Civil Service, but before the examination his health gave way. Two years were then spent in engineering work at South Kensington, and a good deal of time was spent in the museums there studying works on music and reading scores. Clearly his mind was bent on music, and the other suggested vocations apparently did not appeal to him. His parents, observing this, wisely decided to send the youth to the Royal Academy of Music, which he entered in 1889 as a pupil of Mr. F. Corder. He was evidently now in his right sphere, for after his first term he won the Macfarren

Scholarship, he being the first holder. This entitled him to three years' free tuition, and excellent use he made of his opportunities. During that period the following works were performed at the Academy concerts, viz.: *Overture, The Fire-Worshippers; Egyptian Suite de Ballet from Rameses II.; Wulstan*, scena for baritone and orchestra; and *Caedmar*, a one-act opera.

On leaving the Academy came the inevitable question, "How am I to make a living?" Mr. Bantock obtained several appointments as organist, but these were not very remunerative. An opening presented itself to him as an operatic conductor, which he accepted. This ultimately brought him into touch with Mr. George Edwardes, who engaged him for a tour round the world to conduct the "Gaiety Girl." This was useful and at times amusing experience. For instance, at San Francisco his orchestra included a German, a Frenchman, a Mexican, a Scotchman, an Irishman, a North American Indian, and a Chinaman for the drums. How to give his instructions to these players, who only understood their native tongue, was a difficulty.

On his return to England in 1895, Mr. Bantock succeeded Mr. Henry J. Wood as conductor of Sir Villiers Stanford's opera *Shamus O'Brien*, which toured in the provinces. Here again the orchestra provided locally was occasionally a source of trouble. On arriving at one town he found that the first violin player had been married that morning, and that the members of the band had honoured the occasion by playing the "Wedding March." After the ceremony, the health of the bride and bridegroom was drunk so frequently that by evening many of his players were quite unfit for their work. Most of Mr. Bantock's time was taken up in telling the players to cease playing. The clarinet player did nothing else but play scales! That was an evening to remember.

At the close of that tour, Mr. Bantock conceived the idea of giving a concert in the Queen's Hall made up exclusively of the works of young English musicians, viz., the late Erskine Allon, Stanley Hawley, Arthur Hinton, Reginald Steggall, William Wallace and Granville Bantock himself. The venture was financially a loss, but it gave those young men a hearing which probably bore fruit later on.

In 1897 an important move was made, as Mr. Bantock was appointed musical director at the Tower, New Brighton, near Liverpool. At first the band was of military formation, but that was soon changed for a concert orchestra, and then concerts of a high order were organised. Mr. Bantock did much to encourage English composers, and frequently invited them to conduct their own works. In that capacity



No. 2 WORSHIP SONG ANTHEMS.

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COMPOSED BY

FREDERIC JAMES,

MUS. BAC., L.R.A.M.,

*Composer of "The Saviour," "Light from Heaven," "The Soul's Awakening," etc., etc.*

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## O SING UNTO THE LORD A NEW SONG

Anthem for General Use.

COMPOSED BY

FREDERIC JAMES, MUS. BAC., L.R.A.M.

JAMESON, ADAMS, &amp; Co, MUSIC PUBLISHERS, LEEDS.

Psalm xcvi. 1-3.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN. *Allegro moderato.*

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# O SING UNTO THE LORD.

mar - vel-lous things; with His own right hand, and with His ho - ly arm, hath He

mar - vel-lous things; with His own right hand, and with His ho - ly arm, hath He

mar - vel-lous things; with His own right hand, and with His ho - ly arm, hath He

mar - vel-lous things; with His own right hand, and with His ho - ly arm, hath He

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, and the piano is in treble and bass clefs. The key signature is one sharp (F#). The lyrics are: "mar - vel-lous things; with His own right hand, and with His ho - ly arm, hath He".

got - ten Him-self the vic - to - ry. His

got - ten Him-self the vic - to - ry. His

got - ten Him-self the vic - to - ry. The Lord hath declared His sal - va - tion;

got - ten Him-self the vic - to - ry. The Lord hath declared His sal - va - tion;

The second system continues the vocal and piano parts. The lyrics are: "got - ten Him-self the vic - to - ry. His" and "got - ten Him-self the vic - to - ry. The Lord hath declared His sal - va - tion;".

right - teousness hath He o - pen - ly shew - ed in the sight of the hea - then.

right - teousness hath He o - pen - ly shew - ed in the sight of the hea - then.

He hath re - member'd His

He hath re - member'd His

The third system continues the vocal and piano parts. The lyrics are: "right - teousness hath He o - pen - ly shew - ed in the sight of the hea - then." and "He hath re - member'd His".



# O SING UNTO THE LORD.

and all the ends of the  
and all the ends of the  
mer-cy and truth to-wards the house of Is-ra-el;  
mer-cy and truth to-wards the house of Is-ra-el;  
*cres.* *p*  
*Man.*

world have seen the sal - va - tion of our God.  
world have seen the sal - va - tion of our God.  
*my* *cres.* *cres.*

*f* Shew yourselves joy-ful un-to the  
*f* Shew yourselves joy-ful un-to the  
*f* Shew yourselves joy-ful un-to the  
*f* Shew yourselves joy-ful un-to the  
*do* *> f*

O SING UNTO THE LORD.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Lord, all ye lands; sing, re-joice, and give thanks; praise the". The music is in G major and 4/4 time.

Second system of the musical score. The lyrics continue: "Lord up - on the harp, sing to the harp with a psalm of thanks-giv - ing, with". The piano accompaniment continues with chords and moving lines.

Third system of the musical score. The lyrics are: "trum - pets al - so and shawms. O shew yourselves joy - ful be - fore the Lord the". This system includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The piano part includes a *sensu Ped.* (sensitive Pedal) instruction and a *Ped.* (Pedal) instruction.

O SING UNTO THE LORD.

King. Let the sea make a noise, and all that there - in is; the round world, and

King. Let the sea make a noise, and all that there - in is; the round world, and

King. Let the sea make a noise, and all that there - in is; the round world, and

King. Let the sea make a noise, and all that there - in is; the round world, and

*f* *mf* *Man.*

they that dwell there - in. Let the floods clap their hands, and let the hills be joy - ful be -

they that dwell there - in. Let the floods clap their hands, and let the hills be joy - ful be -

they that dwell there - in. Let the floods clap their hands, and let the hills be joy - ful be -

they that dwell there - in. Let the floods clap their hands, and let the hills be joy - ful be -

*f*

*mf* *Slower.*

- fore the Lord, for He com - eth to judge the earth; with righ - teous - ness shall He

*mf*

- fore the Lord, for He com - eth to judge the earth; with righ - teous - ness shall He

*mf*

- fore the Lord, for He com - eth to judge the earth; with righ - teous - ness shall He

*mf*

- fore the Lord, for He com - eth to judge the earth; with righ - teous - ness shall He

*mf* *Slower.* *Man.*



# O SING UNTO THE LORD.

judge the world, and the peo-ple with e - qui - ty.

*rit.*

judge the world, and the peo-ple with e - qui - ty.

*rit.*

judge the world, and the peo-ple with e - qui - ty.

*rit.*

judge the world, and the peo-ple with e - qui - ty.

*p rit. mf cres*

*Ped.*

Glo - ry be to the Fa - ther, and

Glo - ry be to the Fa - ther, and

Glo - ry be to the Fa - ther, and

Glo - ry be to the Fa - ther, and

Glo - ry be to the Fa - ther, and

*cres do. molto. f*

to the Son, and to the Ho - ly Ghost, to the Ho - ly Ghost. As it

to the Son, and to the Ho - ly Ghost, to the Ho - ly Ghost. As it

to the Son, and to the Ho - ly Ghost, to the Ho - ly Ghost. As it

to the Son, and to the Ho - ly Ghost, to the Ho - ly Ghost. As it

# O SING UNTO THE LORD.

was in the be-gin-ning, is now, and e-ver shall be, world with-out end,

was in the be-gin-ning, is now, and e-ver shall be, world with-out end, . .

was in the be-gin-ning, is now, and e-ver shall be, world with-out end,

was in the be-gin-ning, . is now, and e-ver shall be, world with-out end, . .

world with-out end, world with-out end. A-men, A-men.

world with-out end, world with-out end. A-men, A-men.

world with-out end, world with-out end. A-men, A-men.

world with-out end, world with-out end. A-men, A-men.

cres - cen - do. rall. ff

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Mackenzie, Parry, Stanford, Corder, German, Elgar and Cowen appeared at New Brighton. Mr. Bantock founded a local choral society, and he also conducted a similar society at Runcorn.

Early in 1900, Mr. Bantock visited Antwerp to conduct a concert of works composed by British musicians. In the scheme was his own poem *Jaga-Naut*, which he originally intended to be part of twenty-four such compositions on subjects taken from Southey's "Curse of Kehama." The calls on his time in other directions, however, compelled him to give up the idea.

In September, 1900, Mr. Bantock was appointed principal of the Birmingham and Midland Institute School of Music, a position of considerable importance and much responsibility, which he still continues to hold. There are about 700 students (representing over 1,100 entries in the various classes). The staff consists of 33 teachers. Excellent work is being done at this institution, and Mr. Bantock's influence on the young musical life of Birmingham and district must be very great.

In February, 1901, Mr. Bantock conducted a second concert at Antwerp similar in character to the first one. In October, 1902, he succeeded Mr. Henry J. Wood as conductor of the Wolverhampton Festival Choral Society. He was also appointed conductor of the Birmingham Amateur Orchestral Society. In 1903 he succeeded Mr. Rodewald as conductor of the Liverpool Orchestral Society.

In November, 1908, on the resignation of Sir Edward Elgar, Mr. Bantock was appointed to the Chair of Music at the Birmingham University, which happily will not interfere with his other work. Everyone will heartily wish him a long, happy, and prosperous career in the Midland city.

Mr. Bantock's compositions are numerous, and they are all, without exception, exceedingly interesting. He has caught the popular ear, and at the same time gained the approval of the expert critic. Perhaps it is in scoring for the orchestra that he shows his best and most original work, for in that department he is unusually brilliant.

Mr. Bantock has a hobby of an artistic turn. He is a collector of Japanese prints and curios. Of the former he possesses some thousands,

and he can tell you without any hesitation the title and name of the author of every one of them. Many of his curios were "picked up" during his foreign travels as conductor, others have been added since. His house is, indeed, an Oriental museum.

The following are Mr. Bantock's principal works, most of them being published by Messrs. Breitkopf and Härtel and Novello and Co.:—

CHORAL AND VOCAL, WITH ORCHESTRA: *The Fire-Worshippers*, dramatic cantata, 1892; *Caedmar*, opera, 1892; *The Pearl of Iran*, opera, 1896; *Wulstan*, scena for baritone, 1892; *Thor Venda's Dream*, recitation with orchestra, 1892; *The Time-Spirit*, rhapsody for chorus and orchestra, performed at the Gloucester Festival, 1904; *Christ in the Wilderness* (Gloucester Festival, 1907); *Sea Wanderers*, 1905 (Leeds Festival, 1907); *Omar Khayyám*, orchestra, chorus and solo voices (Part I., Birmingham Festival, 1906; Part II., Cardiff Festival, 1907); *Ferishtah's Fancies*, for tenor or soprano, 1904; *Sappho*, for contralto, 1905; *Jester Songs*, 1900; *Rameses II.*, drama, 1891. ORCHESTRAL WORKS: *Tone Poem*, No. 1, *Thalaba the Destroyer* (London Musical Festival); No. II., *Dante*; No. III., *Fifine at the Fair*; No. IV., *The Witch of Atlas* (Worcester Festival, 1902); No. V., *Lalla Rookh* (Birmingham, 1903); *Symphonic Overture*, *Saul* (Chester Festival, 1897); *Variations*, *Helena*; *Suites*, No. 1, *Russian Scenes*, No. 2, *English Scenes*; *Two Oriental Scenes* from "The Curse of Kehama," No. 1, *Processional*, No. 2, *Jaga-Naut*; *Overture*, *Eugène Aram*, to an unfinished opera; *The Pierrot of the Minute*, a comedy overture (Worcester Festival, 1908); *Hippolytus*, prelude and incidental music to the Tragedy of Euripides (Manchester, 1908). INSTRUMENTAL WORKS: *Quartet* in C minor for strings; *Serenade* in F for four horns; *Elegiac Poem* and *Sapphic Poem* for violoncello and orchestra; various pianoforte pieces. VOCAL WORKS: *Mass* in B flat for male voices; *anthem*, *Psalm lxxxii.* (Milton); *Six Song Albums*, *Songs of the East*, 1, Arabia; 2, Japan; 3, Egypt; 4, Persia; 5, India; 6, China; *Cavalier Tunes*, for male voice choir; *War Song*; *Six Scottish Trios*, for female voices, and various part-songs.

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## CRITICISM OF SHORT COMPOSITIONS.

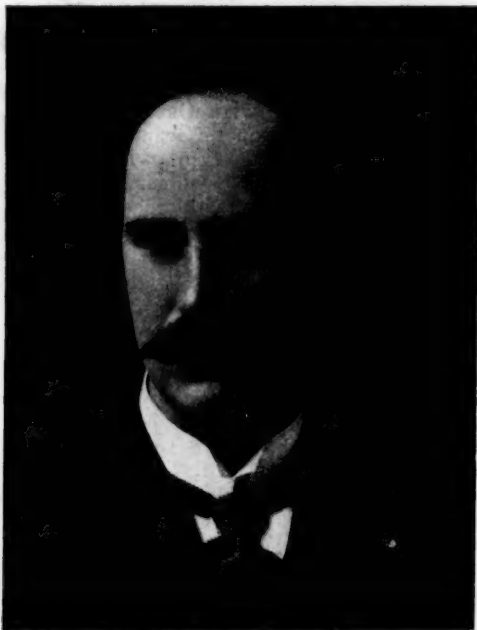
WE are prepared to give brief criticisms on short compositions sent in for that purpose. The conditions are these:—(1) Not more than one composition must be sent at a time. (2) No MS. can be returned unless a stamped addressed envelope is enclosed. (3) To every MS. must be attached the name and address of the sender and the coupon found in the advertisement columns of the current

issue. (4) Compositions (with "Criticism" marked outside the envelope) must be sent to our office, 29, Paternoster Row, London, E.C., by the end of the month. Criticisms will appear two months hence.

If desired, a more detailed criticism will be sent by post on payment of one shilling for a tune or chant, or at the rate of one shilling per page (octavo size) for an anthem.



## *Mr. Frank Idle, A.R.A.M., and Blackheath Congregational Church.*



MR. FRANK IDLE, A.R.A.M.

BLACKHEATH CHURCH is one of the most influential and important suburban churches belonging to the Congregational body, and Mr. Frank Idle, A.R.A.M., the well-known organist of the church, is one of the most capable Free Church musicians in London. Congregationalism in Blackheath is therefore progressing under very happy and promising conditions when we remember that the Rev. R. Fotheringham, M.A., the present chairman of the London Congregational Union, is its minister.

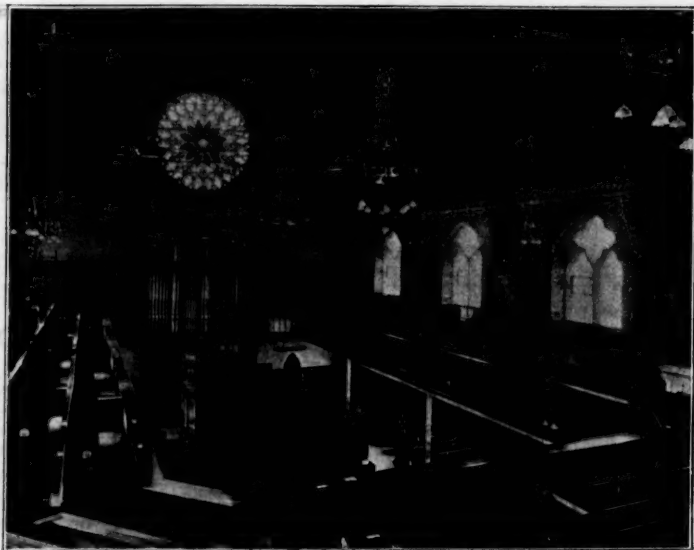
The history of the church dates back to July 11th, 1854, when the neighbourhood was very different from what it is to-day. Begun with very few members, the "cause" has grown till it has now become a great power in the district. The pastorate has been held by the Revs. James Sherman (of Surrey Chapel fame), Joseph Beasley, Henry Batchelor, Charles Wilson, all men of reputation.

Mr. Fotheringham's ministry dates from 1905, and it is encouraging to know that the church has never been in a

more flourishing state than under his able guidance.

The church is fortunate in having as organist and choirmaster Mr. Frank Idle, who our readers know was recently appointed conductor of the Non-conformist Choir Union, a position that he will occupy with thorough satisfaction to everybody and credit to himself. He studied at the Royal Academy of Music for eight years under Dr. Steggall (for organ), Mr. Edwin Holland (for singing), and Mr. Walter Fitton (for pianoforte). If Idle by name, he was certainly not idle so far as work was concerned while at the Academy, for in addition to his private work he was accompanist to the choir, and also to the operatic class, and at the annual examinations. He played the tympani in the orchestra under the conductorship of Sir A. C. Mackenzie. In three years he was a sub-professor of the organ—one of his pupils being Mr. Granville Bantock. On leaving the Academy, Mr. Idle was made an Associate, and now acts as an adjudicator for prizes and scholarships in composition.

Mr. Idle has devoted much attention to the study of vocal matters—solo and choral. He is now engaged largely in teaching singing, and coaching singers in oratorios, etc.—particularly in modern works, such as those of Elgar and others. He is conductor of the Lewisham Choral Society, which has given very successful performances of Elgar's "Dream of Gerontius" and "King Olaf," Parry's "Judith," and most of the well-known standard works. He has also been deputy conductor of the Nonconformist Choir Union for several years, and sub-conductor under Mr. Allen Gill to the Co-operative Festival Society for the last five years. He has



INTERIOR OF BLACKHEATH CONGREGATIONAL CHURCH.

therefore had large and varied experience, not only in choir training, but in controlling a large body of voices.

For twenty years Mr. Idle was organist and choirmaster of Lewisham Congregational Church, where he worked up an excellent choir. This choir won the chief prize in the Nonconformist Choir Union choral competitions at the Crystal Palace three times in four years—twice with maximum marks. That was a most creditable performance on the part of the choir, and a strong testimony to the training abilities of their conductor.

A few months ago Mr. Idle was appointed organist and choirmaster at Blackheath, where he will continue to do useful work. The organ is a three-manual instrument, by Messrs. Brindley and Foster, containing fifty-four stops. The tone is beautiful. The console is away from the organ on the platform by the pulpit.

The choir consists of about thirty members at present, all of them enthusiastic enough to attend both practices and services very regularly. A chant and an anthem are sung at every service, and special anthems are frequently taken. Besides ordinary church work, the choir have given successful concerts at Rothbury (Mission) Hall, East Greenwich, and at Canning Town, Crossways, and other similar places. Mr. Idle has hardly had time to get the choir into full working order, but intends to proceed much on the same lines, and will shortly be putting a work in rehearsal.

After the Sunday evening services it is customary for a short organ recital to be given, and the majority of the congregation remain, and much appreciate the refined and artistic performances. Arrangements are being made for a new console to be put in before long, when the organ will prove more effective, and it is probable that a regular series of recitals will be given.

Mr. Idle is a fisherman of no mean order. Nothing refreshes him more than to run down to a little spot near Selsey Bill and spend day after day sea fishing. He forgets all about crotchets and quavers for the time being; although he frequently finds that no "common c(h)ord" will hold the fine fish he hooks, especially if it happens to be a heavy "bass." With the fishermen and lifeboatmen he is a great favourite, so much so that, having helped with the local lifeboat in that great storm at the end of last summer, he was made to take his place with the lifeboat crew when they subsequently had a photograph taken.

The members of Blackheath Church are to be congratulated very heartily on having such an earnest and capable musician to take charge of their Service of Praise. Mr. Idle too may be congratulated on having a happy and appreciative sphere in which to work. That he will render very efficient service is certain. His genial nature, gentlemanly attitude, and musicianly skill make him popular with all with whom he comes in contact.

## *Two Unordained Ministries of the Church.*

### II.—THE CHOIR.

THE institution of a body of persons set apart to conduct the psalmody in the churches is a very ancient one, but at no time in its history have the duties been more important than they are at the present moment. Music has, within the last twenty years, made wonderful progress. Formerly it was a luxury, but now it is considered a necessity, and no person moving in good society is considered to have completed his or her education unless music has been one of the accomplishments acquired. The music of the church should make equal progress with our household music. When the congregations, years ago, had but little knowledge of music, careless and slovenly singing was allowed to pass, simply because those who were responsible for it felt that the critics were few, and therefore almost anything would do. Not so now, for in the present day everybody is a critic, and though the majority of persons are not inclined to be severe judges of the efforts of our choirs, still, if the music is badly sung, critical thoughts must of necessity enter into the minds of all musical hearers. I maintain, therefore, that it behoves each member of every choir to feel a great personal responsibility in undertaking the duties of conducting the praises of God. Let me indicate briefly a few points that are frequently overlooked by those belonging to and interested in our church choirs.

I would impress most strongly upon the choir to remember, that as they sing, so the minister preaches and the congregation worships. What is more unseemly or injurious to a service than a breakdown of the singing? Such an accident is rare, but it does happen sometimes. Yet many a choir will have a quiet laugh when service is over about the "muddle" that was made. As far as the choir is from perfection in singing, so far do they hinder the congregation from perfect worship, and also the minister from perfect preaching. Surely this thought should stimulate each member of the choir to use every exertion to attain that perfection which shall make the service of God a blessing to all.

We hear of objections to joining the choir being made by young ladies and gentlemen belonging to what are called the "respectable" families of the congregation, on the ground that it is lowering to take such a position! What higher service is open to man than that of assisting in the worship of the Almighty; and, moreover, who are so competent to form a choir as those who have been well educated, and are supposed to have an interest in church work, and who have plenty of time at their disposal? In playing the organ I consider myself in a higher place of honour than being merely one of the congregation, inasmuch as I am doing some-

thing more than they are in promoting the worship of God. The same should be the thought of every member of a choir. I am thankful I have not to contend with such wicked objections as to its being "common" or "lowering" to join a choir. Wherever such a state of things exists, it is possible to dispense with several elements which frequently prevent good choir singing. Boys, unless paid, for instance, are, so far as my experience goes, a great nuisance. Inattentive in the extreme, and often very troublesome by their conduct, they are a perpetual worry to the choirmaster. Moreover, when they are beginning to be useful, after years of training, their voices break, and the trouble spent on them has been almost in vain. It is possible also to dispense with the musically uneducated. To teach persons to sing mechanically is a great drudgery, and at the end it is not at all satisfactory. It is probably really a labour on their part to learn, so I would only speak of such persons with gratitude for being willing to do what they can. But how can it be expected that those who know little or nothing about music can sing as well as those who have been receiving instruction for years? This leads me to refer to an unpleasant matter in reference to choirs, I mean choir squabbles and jealousies. Musical people always have the credit of being about the most "touchy" class of persons in existence. I have observed, however, that these squabbles generally take place in those choirs which are composed of musically uneducated persons. Whether they think they know everything and decline to be taught better, or whether every one considers himself or herself the best leader, I cannot say, but certain it is that in many choirs an "unpleasantness" is a thing of frequent occurrence. Such unseemly exhibitions of pride and temper are most disgraceful, and cannot fail to be highly injurious to the church at large. Members of such choirs ought to learn what simplicity of character and humility mean. Choirmasters of these squabbling musicians should rule with a very high hand, and at once suppress insubordination of any kind.

I must say a word or two as to regularity and punctuality of attendance at choir practices and Sunday services. Members of some voluntary choirs feel at liberty to absent themselves very frequently without a word of explanation. I maintain that the choir members are as much expected to be in their places at practices and services as the organist. It is argued by some that unless they are paid they cannot be expected to attend regularly. My reply to such an argument is, that if they undertake the work, whether for money payment or not, they are equally bound in honour to discharge the duties they have undertaken. Unless regular attendance is possible, it is much better not to belong to the choir at all. My plan is to ask all candidates for choir membership first if they can attend regularly. If the reply is satisfactory, I try their voices and also ascertain if they read music sufficiently well. If this examination is passed, I enter their names on the choir register, in which I keep an account of the attendance at practices and on Sundays. If the

musical service is to be conducted properly, regular attendance on the part of every member is a matter of necessity. In preparing for a secular concert many will attend and give the greatest attention, but it is frequently considered quite a waste of time to prepare for the Sunday service. Sometimes choir practices are not very interesting, I strongly advocate practising something besides tunes and chants in order to make them more attractive. Anthems, or choruses from some of the oratorios, are very suitable for the purpose, and when perfectly known by the choir may be sung in service with good effect. Anthems at all times, I think, should be left to the choir (unless the congregation is an unusually musical one), for it is distressing to hear persons trying to join in a piece they know absolutely nothing about. Objections, I know, are made to this on the ground that the anthem thus becomes a mere performance. If the choir will bear in mind, however, that they sing it to the glory of God, and not to the glory of themselves, this objection cannot hold good. The anthem is what the choir make it, and if properly sung, with the highest aims in view, it is probable that this part of our service may be of great spiritual benefit. Music can sometimes express what words are quite unable to do, and thus a grand soul-stirring anthem may rouse some who would never be affected even by the most eloquent and earnest of preachers.

The plan of having deputies who are willing to take the places of any who may be absent works very well in some churches. Occasional absence is necessary, and vacant seats have a bad influence on the singing. It is very desirable, therefore, to have some friends to fall back upon at such times. Each member of the choir should provide a substitute (to be approved of by the choirmaster), and should feel as anxious that his or her place is occupied by an efficient substitute, as an organist does when he is away.

I must say a word as to Choral Festival Services. Once or twice a year it is a capital thing for as many choirs as possible in a town to meet together for one grand service. Let the music selected for this festival be something that really requires work, and if the choirs go into it with spirit, the results must be beneficial. If a choir keep quite to themselves, and never hear how others sing, they get such a good opinion of their own powers that they think perfection is a very short distance ahead; but if they occasionally go to other places, the probability is they will discover how many faults they have been making of which they have never dreamt till then. In this and other ways these services of united choirs is extremely useful.

In conclusion, I would urge every member of our Church choirs to feel that he or she has a distinct work to do. It is no mere amusement, or recreation only, but a real mission. The work must be undertaken with spirit and thorough heartiness, or it will fail. All choirs animated with such feelings as these are truly co-workers with the ministers in their great work, and they may rest assured that such services will certainly not lose their reward.



## Milton Tercentenary.

IN connection with the Milton Tercentenary celebrations a Commemoration Service was held at Bow Church, Cheapside, on December 9th, which was attended by the Lord Mayor and Sheriffs, representatives of some of the City companies, and many well-known men in art, music, and literature.

Dr. Walford Davies' setting of Milton's "Ode on Time," for baritone solo and chorus, was one of the chief musical items, and it was excellently rendered under the composer's conductorship, with accompaniment of strings, drums, and organ.

Mr. Gerald Bullivant's setting of Wordsworth's sonnet "Milton," for baritone solo and chorus; Dr. Davies' setting of part of Milton's sonnet on his blindness, and Sir Hubert Parry's "Blest pair of Sirens" were also rendered. The choir was made up of contingents from various choirs in London. Mr. Gerald Bullivant, A.R.C.M., presided at the organ. The Bishop of Ripon was the preacher.

### MILTON AND MUSIC.

This was the subject of an address given by Sir Frederick Bridge at St. Paul's School, where Milton was at one time a scholar. Sir Frederick pointed out that Milton was born into a musical home, and as a young boy his spirit was influenced by the en-

chantment of melody, which afterwards filled his soul with divine harmonies when as a poet he wrote of the music of the spheres in words which are still haunting to the ear. The elder Milton was himself a musician, probably at one time of his life a professional musician, and in the British Museum there are several of his compositions which show he was a man of high talent. Very interesting was Sir Frederick Bridge's account of the coterie of musicians who used to assemble at the elder Milton's house, and of those who afterwards became the poet's friends. Milton owed a great debt to Henry Lawes, who was probably his music master, and to William Lawes, the brother. Both these men enriched English music by many beautiful compositions, and it was Henry Lawes who wrote the music to "Comus." In a time of fierce political strife, Milton and these two musicians trod widely divergent paths, the brothers remaining loyal to the King, and one of them dying under the walls of Chester. But the Puritan Milton wrote, years after, a noble sonnet to Henry Lawes, which proved that their spirits were still in harmony though they had been divided by the sword.

Musical illustrations were given by the Westminster Abbey boys.

## Recital Programmes.

TORQUAY.—In the Belgrave Congregational Church, by Dr. Orlando A. Mansfield:—

Alla Marcia in B flat, Op. 10..	Mansfield
Quasi Pastorale in E flat, Op. 7 ..	"
Canto Drammatico in G minor ..	Roeckel
Baptismal Song in G minor ..	Meyerbeer
"In Paradisum" ..	Dubois
Fantasia (en forme d'un Offertoire) in C ..	Tours
Variations and Finale upon a favourite Hymn Tune (Ewing, "Jerusalem the Golden") ..	Spark
Andante Pastorale in A, Op. 59, No. 6 ..	Salomé
Grand Offertoire in D ..	Batiste
Offertoire in D minor ..	Batiste
Allegretto Pastorale ..	Gambini
Verset de Procession ..	Dubois
Menuet Classique ..	Sharpe
Overture in F ..	C. J. Vincent
Benediction Nuptiale ..	Saint-Saëns
Postlude in C ..	Mansfield
Offertoire in C ..	L. Wely
Sonata in C minor ..	Mendelssohn
Fantasia on Church Chimes ..	C. A. Harriss
Pastorale ..	Salomé
Fantasia ..	O. Dienel
Grand Chœur in B flat ..	Dubois
Impromptu in G minor, Op. 6 ..	P. Mansfield
Bourée in C from the 3rd 'Cello Sonata (arr. by Best) ..	Bach
Les Vœux (Méditation Religieuse), Op. 86 (arr. by Mansfield) ..	Neustedt
Andante Consolante quasi Allegretto in C from the 4th Pianoforte Sonata, Op. 70 (arr. by Best) ..	Weber
Impromptu in G minor, Op. 6 ..	Purcell James Mansfield, F.R.C.O., A.R.C.M.
Offertoire in C ..	Frederick N. Shackley
Con Moto Moderato in C, Op. 6 ..	Dr. Mansfield
Andante in F minor ..	Antonio Diana
March on a Theme from Handel (Hommage à Thalberg), Op. 15, No. 2 ..	Guilmant

In the same Church by Mr. Purcell J. Mansfield, F.R.C.O., A.R.C.M., &c.:—

Gran Coro Trionfale ..	Capocci
Morceau à la Musette, Op. 10 ..	P. J. Mansfield
Andantino in D flat (by request) ..	Lemare
Festival Postlude, Op. 28, No. 5 ..	Ch. Quet
"Il Spozalizio" ..	Liszt
Toccata in D minor ..	Maily

OLDHAM.—In Wesley Chapel, by Mr. William Lawton.

Adoremus ..	Ravini
Communion ..	Batiste
Fugue in D ..	Guilmant
Andante ..	Wely
Grand Chorus in D ..	Guilmant

NEWPORT, MON.—In Emmanuel Congregational Church, by Mr. H. F. Nicholls, A.R.C.O.:—

Occasional Overture ..	Handel
(Allegro—Adagio—March).	
Prayer on the Ocean ..	Weigand
Air and Variations ..	Faulkes
Barcarolle in C ..	Wolstenholme
Toccata in G ..	Dubois
Chanson D'Eté ..	Lemare
"Tannhäuser," Fantaisie ..	Wagner

HULL.—In the People's Hall, Hull, by Mr. J. A. Meale, F.R.C.O.:—

Offertoire de Saint Cecilia ..	Batiste
Pilgrim's Song of Hope ..	"
Variations on a Popular Melody ..	"
Festival March ..	Frederick James
Introducing a well-known Harvest Festival Hymn.	
Grand Selection from "Faust" ..	Gounod
Dream Melody ..	Parsons
Grand Overture "Bohemian Girl" ..	Balfe
Storm in the Alps ..	Weigand

## Echoes from the Churches.

*Anthems or Part Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. C. R. Dafforne.*

### METROPOLITAN.

**HAMPSTEAD.**—At a meeting of the New College Chapel Literary Society, held on November 30th, Mr. T. R. Croger, F.R.G.S., F.Z.S., delivered a lecture on "The Stringed Instruments used in the Modern Orchestra." The lecturer traced the development of the violin, 'cello, viola, and double bass from the earliest times. He referred to the growing popularity of stringed instruments, and expressed the hope that the day was not far distant when the modern counterpart to the ancient "chest of viols" would be familiar in English homes, and the playing of trios and quartets become as general as pianoforte playing. The lecture was illustrated by the production of several ancient specimens of the "viol family," as well as by the playing of the following: Violins, Miss Maud Savery and Mr. H. V. Croger; viola, the lecturer; 'cello, Mr. Van der Straeten; double bass, Mr. C. Turner; piano, Mrs. Huxtable.

**KINGSTON-ON-THAMES.**—A most creditable rendering of "Elijah" was given in the Congregational Church on December 9th, under the able direction of Mr. G. Eaton Hart, who, with his family, took a conspicuous part in the performance. Miss Lily Hart sang "Hear ye, Israel" in excellent style; Mr. Sydney Hart took the part of Elijah, and was eminently successful, especially in "Is not His word like a fire?" and "It is enough"; Miss Jessie Hart and Master Harold Hart also appeared with much acceptance. Miss Jessie Hale, Miss Jessie King, and Mr. Samuel Masters gave capital renderings of some of the solos. The choir did remarkably well in the choruses, for they sang with much precision and good expression. It was abundantly evident they had taken great pains to prepare the work, and their conductor had trained them really well. The oratorio was accompanied by an orchestra led by Mr. J. Waite, and the organist was Mr. Harry Wellard, A.R.C.M. Both are to be eulogised for their judicious restraint in not overbalancing the voices, and for the taste with which they accompanied the items.

**PUTNEY.**—The choir of Union Church gave a very successful concert on Wednesday, December 9th, under the conductorship of their able organist and choirmaster, Mr. G. Graham Newstead. The main item in the programme was a performance of Stainer's cantata, "The Daughter of Jairus." This reflected great credit not only on the principals, but on the choir, who did excellently throughout. The soloists were Miss Florence Watson, Mr. George W. Fisher, and Mr. Ernest Fawcett, and the accompanists Mrs. H. C. Wood (pianoforte) and Mr. F. Lawton Kilham (organ). The second part of the programme consisted of songs by the soloists before-mentioned and by Mrs. Seymour and Mr. H. C. Wood, and well-rendered violin solos by Mr. F. J. Hawkins. Miss Florence M. House, of Richmond, Surrey, an elocutionist of decided ability, contributed dramatic recitals, which were much appreciated, her selections being "The Tempest" (Dickens) and "The Relief of Lucknow" (Lowell), the latter being accompanied with incidental music. A quartette by Messrs. S. Allard, R.

Staines, C. R. Dafforne, and H. C. Wood, and a pianoforte duet by Mrs. H. C. Wood and Mr. F. Lawton Kilham, completed the items.

### PROVINCIAL.

**KING'S LYNN.**—On Sunday, December 6th, the choir festival was held at Tower Street Wesleyan Church, when sermons were preached and a special appeal on behalf of good music made by the Rev. T. H. Ranns, of Wells, Norfolk. At the morning service the time-honoured Jackson's "Te Deum" was sung by choir and congregation. Miss Annie Northcroft (of the London concerts) rendered the solo, "O rest in the Lord" ("Elijah"), and the anthem given was "The sun shall be no more thy light by day" (Woodward). In the evening Miss Sporne, Mrs. Kendrick, and Miss Rose Dines gave the trio, "Lift thine eyes" ("Elijah"), and Miss Northcroft sang the recitative, "Behold, a virgin," leading up to the solo and full chorus, "O thou that tellest" ("Messiah"). Miss Northcroft also sang "He was despised" ("Messiah") at the same service, and the choir rendered Dudley Buck's now famous "Ode to Peace." Mr. Kendrick conducted, and during the day Mr. George Dines played, among other voluntaries, the following items:—"Worship God" ("Judas Maccabæus"), "I waited for the Lord" ("Hymn of Praise"), and "How lovely are the messengers" ("St. Paul").

**NEW MALDEN.**—A concert was given on December 9th in the Wesleyan schoolroom in connection with the Wesley Guild. The principal feature in an interesting programme was the playing of the New Malden Orchestral Band, under the conductorship of Mr. Charles Davis. Songs were contributed by Miss Hocking, Miss Blanche Scase, Messrs. Vernon E. Jones, Gordon Parkyn, E. A. K. Hill and Percy Ballard, Mr. Horace Goodall acting as accompanist. The proceeds were devoted to the trust funds.

**NEWPORT (MON.).**—A special musical service was held at Victoria Road Congregational Church on Sunday evening, December 20th, when the Advent music from Handel's "Messiah" was rendered by the choir. The Rev. A. W. Anderson, B.A., gave an address on "Christ and Christmas." The following were the selections sung:—Recitative, "Comfort ye"; chorus, "And the glory of the Lord"; recitative and air, "But who may abide"; recitative, air, and chorus, "O thou that tellest"; chorus, "For unto us a Child is born"; recitative, "There were shepherds"; chorus, "Glory to God in the highest"; recitative and air, "He shall feed His flock"; chorus, "Hallelujah." There was a large congregation present, who joined heartily in the Advent hymns. Mr. H. F. Nicholls, A.R.C.O., presided at the organ.

**OLDHAM.**—At Zion United Methodist Church, Lees, the choir festival was held on Sunday evening, November 29th. The Rev. W. Ellick Kirby conducted the service, and there was a large and appreciative congregation. The principals were Miss Annie S. Robertson (soprano) and Mr. Hervey Bradbury (bass). Dudley Buck's delightful composition for the organ, "At Evening," formed a fitting theme for the initial item of the programme.

Miss Robertson, who possesses a pleasing soprano voice, sang two solos splendidly. Mr. Bradbury displayed a good bass voice in his songs. Stainer's anthem, "Awake, awake," was the opening number by the choir, which was given in fine style. Their best effort, however, was in Lloyd's fine composition, "God be merciful unto us." The quartettes in both anthems were nicely sung by Miss F. Halkyard, Mrs. T. A. Ward, Mr. Pearson, Mr. T. S. Warhurst. Both in the solos and concerted numbers the accompaniments were admirably played on the organ by Mr. Thomas A. Wood, A.R.C.O., the organist and choirmaster, and in addition he played the solos, "Festival Overture" (W. H. Richmond), "Selection from Lohengrin" (Wagner), "Marche Militaire" (Gounod), and Grison's charming "Communion in F." The festival was a great success, and the congregation were delighted with the way the choir sang during the evening.

REDHILL.—Mr. E. Burritt Lane, Mus.Bac., the organist and choirmaster of the Congregational Church, has just been elected a deacon of the church. This is a very healthy sign of the times.

TUNBRIDGE WELLS.—On November 25th, at Mount Pleasant Congregational Church, a sacred musical evening was given by the choir of the church, under the direction of Mr. Sidney Coote, the organist and choirmaster, who also played organ solos. The programme, consisting of a miscellaneous selection of anthems, choruses, etc., included "Let all the world in every corner sing" (Warwick Jordan), "Arm! Soldiers of the Lord" (J. Booth), "O Divine Redeemer" (Gounod), "Jerusalem the Golden" (Louise Z. Dugdale), and "O gladsome Light" (Sullivan).

#### DR. GAUNTLETT AND UNION CHAPEL, ISLINGTON.

MR. JOSEPH BENNETT, in his interesting book of reminiscences recently published, referring to Dr. H. J. Gauntlett, says:—

"As far back as 1855 I knew the somewhat eccentric Church musician, whose name is now under the reader's eye, and then was often on the tongues of musical gossipers.

"In the year just mentioned Dr. Gauntlett held the post of organist at Union Chapel, Islington, where, as a member of the large congregation who sat under the Rev. Henry Allon, I became acquainted with him. Among the institutions connected with this church was a choral society of considerable strength, conducted, but no more than nominally conducted, by the organist.

"The services of Gauntlett were not at that time available on week-days, and his place was taken by Josiah Pitman, organist of Lincoln's Inn Chapel, a singular character whom I was destined to know very well in after years. On Sundays 'H. J. G.' regularly put in an appearance, though not always at the right moment, and there were occasions when I dreaded that the honour of playing the service would be thrust upon me, I being known as a bit of an organist myself. On one of these occasions a deacon was in the act of urging me towards the organ when to my intense relief the instrument began to speak at the instigation of more familiar fingers. This was a narrow escape. I would sometimes sit with Gauntlett in his boxed-off and

curtained official pew, but I am sure he did not care for my presence. Equally certain am I that he had forgotten all about me when years later we became connected with a short-lived musical journal named *Concordia*, he as contributor, I as editor. Neither of us once mentioned Union Chapel, Islington, to the other."

#### PUTNEY AND DISTRICT NONCONFORMIST CHOIR UNION.

THE first concert of this newly formed branch of the N.C.U. was held on Thursday, November 26th, at the East Hill Baptist Church, Wandsworth. The chorus numbered forty-five, and consisted of members drawn from six Free Church choirs. Mr. F. S. Turney conducted, and the accompanists were Mrs. H. C. Wood (pianoforte) and Mr. H. Lawton Kilham (organ). The first part of the programme consisted of a selection of the choruses and part songs from the "1908" Crystal Palace Festival Book, which were rendered by the choir in a very able manner. The second part was of a miscellaneous character, the recitals of Mr. F. Cursons deserving special mention, while the efforts of the solo vocalists, Miss Ada Clapp, Mr. E. J. Protheroe, and Mr. H. V. Cursons, and the violin selections of Mr. J. H. Johnstone, were all well received.

## Correspondence.

#### RULES FOR VOLUNTARY CHOIRS.

To the Editor of THE MUSICAL JOURNAL.

SIR,—Is it usual to have rules for voluntary choirs, and, if so, are they found to be really useful in securing efficiency and regular attendance? I shall be glad to know what the experience of old choirmasters has been on this matter.—Yours truly,  
A YOUNG CHOIRMASTER.

## New Music.

THE CLARENDON PRESS, OXFORD.

*The Oxford Hymn Book.* Dr. Strong and Dr. Sanday were entrusted with the preparation of this hymn book. They, however, sought the assistance of Miss Mary Church and the Rev. James M. Thompson. On looking at the book it is soon discovered that Watts, the two Wesleys, Doddridge, Cowper, and Newton have been largely drawn upon. The compilers say that in making their selection the qualities they looked for most were simplicity, directness, and genuineness of religious feeling. What they have most sought to avoid was a certain sort of cheap sentiment, of conventional and rhetorical form, of weak and honeyed phrase. The result of their labour is certainly a very useful hymnal. The music has been selected by Dr. Basil Harwood. Here again the old masters have been drawn upon to a very large extent, for many tunes of the eighteenth and early nineteenth centuries have been inserted. Sixty-nine tunes or harmonisations by the late Dr. S. S. Wesley find a place. Many of the old tunes are exceedingly fine, but



they differ in character from the "popular" tunes of the present day. Most of the modern tunes closely wedded to particular hymns are inserted, and a few tunes have been specially written for the book. To hymn No. 131, "Old 134th" and the modern arrangement of that tune known as "St Michael" are both given. Surely the early form of this tune, with its distressing double-length note at the beginning of each line, might have been omitted. To "All hail the power of Jesu's Name" "University" (by John Randall, 1715-1799) has been fixed. Why not old "Miles Lane"? In tunes "Gweedore" (No. 139) and "Arundel" (232), why is there no bar after the first chord? We find two arrangements of "St. Anne," the best in C, the other in D, with a double-length note at the beginning of each line. The music type is a new fount specially cast for the book. It looks like well-written manuscript, and is not altogether pleasing to the eye.

BEAL, STUTTARD AND CO., 231, OXFORD STREET, W.  
*The Fadeless Flower.* Song. By R. R. Widdop. 2s.—A pleasing song, with violin obbligato, which adds much to the general effect.

*Three Blind Mice.* A cheerful glee. By R. R. Widdop. 3d.—A very bright setting of the old nursery rhyme, which we can cordially recommend. As a humorous item in a concert programme choirs will find this to be a "taking" piece.

ARTHUR AND CO., 46, RATHBONE PLACE, W.  
*The Voice in the Cathedral.* Song. By Lincoln G. Hale. 2s.—A good setting of words by Marie Corelli, containing variety, and working up well at the close. It is published in three keys.

JAMES BROADBENT AND SON, LTD., 13, BRUNSWICK PLACE, LEEDS.

*The Brotherhood Song Book.* Paper, 9d.; cloth, 1s.; words only, paper, 1½d.; cloth, 3d.—An excellent collection of 105 hymns, with suitable music, specially compiled for use at P.S.A.'s and such-like meetings. With this aim in view, the selection of hymns has been wise. The music also has been chosen very judiciously. One main feature is that many of the tunes are lowered in pitch (no tune goes above D), thus avoiding the distressing attempts to get a high note so frequently heard at men's meetings. With this book in use the singing ought to go with a good swing. There are some of the Moody and Sankey tunes, such as "Tell me the old, old story," "Only an armour-bearer," without which a book of this character would not be complete. But we find a good sprinkling of the modern orthodox tunes, such as "Ajalon," "Nicaea," "Regent Square," "Aurelia," "Hollingside." We are glad to notice many tunes with a "Refrain." That kind of tune is always popular, and induces men to sing. The book is neatly got up, and certainly deserves a large sale, for it will help to make P.S.A.'s attractive.

*The Son of Man.* A cantata. By Frederic James, Mus.Bac. 1s. 6d. Sol-fa, 4d.—Choirs making preparations for Easter will do well to look at this popular cantata, which is laid out for S.A.T.B. soloists and chorus. Many of the solos are very tasteful, and will appeal to singer and audience alike. The choruses are very effective, and will go with vigour. Band parts can be hired. The cantata (including the solos) is not beyond the capabilities of an average church choir. It is well written, and certainly one of the most effective Easter cantatas of the kind we have seen.

## Staccato Notes.

The late Sarasate's "red" Strad. is said to be worth £10,000.

The Mendelssohn choir of 225 singers, from Toronto, may possibly visit England this year.

Signor Tosti has been promoted to be Knight Commander of the Royal Victorian Order.

Paderewski's new symphony is now finished. It is to be first performed by the Boston (U.S.A.) Symphony Orchestra.

A viola, once in the possession of Mozart and constantly played upon by him, was sold at Messrs. Puttick and Simpson's for £45.

Mr. Edgar T. Cook, assistant organist of Worcester Cathedral, has been appointed organist and choirmaster of Southwark Cathedral.

Dr. J. E. Borland has been appointed Musical Adviser and Inspector to the London County Council. The salary is £300 per annum. There were 130 applicants.

A symphony by Elgar, on which he has been engaged a long time, was produced in Manchester at a Hallé concert, under Dr. Richter, on the 3rd ult. It was heard in London at the Queen's Hall on the 7th ult., and created a great impression.

The Liverpool Church Choir Association held its eighth festival in St. George's Hall on December 3rd. The choral items were "Hail, gladdening light" (G. C. Martin); "It came even to pass" (Ouseley); "As I live, saith the Lord" (Chipp); "Awake up, my glory" (Peace); "Saviour, Thy children keep" (Sullivan); "Be not afraid" (Mendelssohn); and also Barnby's Magnificat and Nunc Dimittis in E.

## Accidentals.

MR. EDWARD LLOYD, the famous tenor, once sang in a friend's house. At the conclusion of the song a clergyman, who was evidently unaware of the identity of the singer, approached him. "Really, sir," he said, "you should not waste your voice like this. We need another tenor in our choir, and I shall be happy to give you £30 a year. Think it over!"

## To Correspondents.

VIOLINIST.—Messrs. Hill and Son, of New Bond Street, is the firm.

A. B. C.—It was written about 1824.

SONGSTER.—Go to a good teacher of voice production. He will probably cure the defect.

D. F. S.—See our note in this issue on "Criticisms of Compositions."

A CONSTANT READER.—Thanks for suggestion, which we will consider.

The following are thanked for their communications:—J. B. (Spalding), W. R. S. (Yarmouth), W. M. (Elgin), T. S. (Bournemouth), E. E. L. (Bristol), T. B. A. (Nottingham), J. A. (Burton-on-Trent), M. T. (Lincoln).





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